

our words *this, that, &c.* and for which our Saxon ancestors had an appropriate character, but for want of which we should be obliged to write the same words, *dhis, dhat &c.**

Ds or *Dz* will probably be wanted in some cases, to denote the *flat* sounds corresponding to *ts*; which last is very common in the Indian languages (though often corrupted into our *ch*) and is expressed by the *German* writers by a simple *Z*; a letter which in their own language, as is well known, has the power of *ts* or *tz* in English.

Dj, Dsh or *Dzh* may be employed to express the sound of our *J*; which, for the reasons that will be given under that letter, it seems necessary to reject from the proposed system of orthography.

* The *flat* sound of *th*. Nothing can be more unsettled and imperfect than our technical language in Grammar and Rhetoric; and this circumstance has much retarded the progress of accurate investigation in those two branches of our studies. So far as respects *sounds*, we cannot do better than to borrow terms from *Music*, which is the Science of sounds; and I have accordingly used the terms *flat* and *sharp* (or *grave* and *acute*) which I believe were first employed systematically in Walker's Pronouncing Dictionary, to designate the two classes of consonants often called mutes and semi-mutes, as *b, d, v,* and *p, t, f, &c.* Mr. Du Ponceau observes, that this distinction may be as good as any other; but he suggests, whether that of *inspirates* and *exspirates* would not be preferable; applying the former of these terms to the *flat* consonants, and the latter to the *sharp* ones; so that *B* will be called an *inspirate*, and *P*, an *exspirate*, &c. He is of opinion that "in pronouncing these two classes of letters, the organ in the one case expels the breath, and in the other draws it in....The *expiration*, in *t, th, f, p, &c.* (he remarks) is clearly and strongly to be perceived; the *inspiration* in their correlatives, perhaps not quite so much. To me it seems, that when you say *thunder*, you push the air out, when you say *that*, you draw or keep the air in as much as is possible in uttering a consonant."